

N.B.—All previous Syllabuses are Cancelled.

1927-28.

PROSPECTUS OF
TEACHERS' TRAINING COURSE
AND LECTURES ON TEACHING



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

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PARRY, Miss HILDA.

VIOLA.

MOORE, Miss EDNA.

HARP.

MELHUISH, Miss GWEN.

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OBOE.

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CUTHBERT WHITEMORE, F.R.A.M.

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ELOCUTION ...

Miss ELSIE NYE, A.R.A.M.

VIOLIN ...

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TEACHERS' TRAINING COURSE

CONDUCTED BY PROFESSORS OF ROYAL ACADEMY OF MUSIC, ASSISTED BY LECTURERS IN
PSYCHOLOGY, VOICE CULTURE, MUSICAL APPRECIATION, MUSICAL HISTORY, PHYSIOLOGY, PIANO-
FORTE, VIOLIN, ORGAN AND SINGING, ETC.

ROYAL ACADEMY OF MUSIC

TEACHERS' TRAINING COURSE

ENTRY FORM

Name in full
(state Mr., Mrs. or Miss)

Home Address

Town Address.....

Date of Birth
(if under 21)

Principal Subject

Additional Subjects required

State if past or present R. A. M. Student.....

Certificates gained :—

(a) General Education

(b) Musical Education

Complete this section if taking Single Series of Lectures or
Classes only :—

Signature of Applicant (or of Parent or Guardian if under
age) :—

Date.....

N.B.—The entrance fee is £2 2s. for Non-students (Students and past Students of the Royal Academy of Music do not pay an Entrance Fee) and a remittance for that amount must accompany this Form. Cheques and Postal Orders should be made payable to the "Royal Academy of Music" and crossed "Westminster Bank Ltd., Harley Street Branch."

Scottish, Irish and Channel Islands Cheques should be made out for an additional 6d. to cover Bank Charges.

TO :—

The Secretary,
Royal Academy of Music,
Marylebone Road, N.W.1.

SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted in order to provide a thorough and systematic training in the art of Teaching music and elocution, and to meet the requirements of the Teachers' Registration Council, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Students who take the complete Course must choose a principal subject (in which they can obtain the Diploma referred to on page 8) from the following list :—

1. Pianoforte.
2. Stringed Instruments (Violin, Viola, 'Cello).
3. Singing.
4. Organ.
5. Elocution.

3. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various Lectures. For this purpose an Entrance Examination will be held a few days before the commencement of the Michaelmas Term. Students who desire to take the full course *will be accepted only at the beginning of the Michaelmas Term (September).*

4. Those who are not already Students of the Academy but who are admitted to the Course will be allowed the privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices, Fortnightly and Practice Concerts, and all public Chamber and Orchestral Concerts.

5. The complete Course comprises 80 Lectures and Lecture-Lessons, and occupies three terms of ten weeks each. Of these 80 Lectures, Students must attend at least 75 per cent. In addition, Students who take the complete Course may, by permission of the Principal, attend any of the Lectures on the "Additional Subjects" on page 15.

6. Students who have attended the above-mentioned percentage of the Lectures, and who give satisfactory evidence as to their ability, will receive a Testamur, which must be presented to and will be retained by the Teachers' Registration Council. This Testamur is not a Diploma and must not be used as such.

7. Students and others may attend any single Course or Courses of Lectures of their own choice, upon payment of the appropriate fee, for which a *special entry form* can be obtained on application.

8. Students of the R.A.M. who satisfy the Principal or Warden as to attainments, may, during their fourth year at the Academy, take

their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fee, viz., £14 14s. per term, but those who have passed the L.R.A.M. Examination in their Principal Subject may have this privilege during their third Academic year, subject to the approval of the Principal.

Attention is called to the fact that the Teachers' Registration Council require evidence of a good general education from all candidates who apply to be registered as Teachers.

For Time-Table, see separate slip, which may be had on application.

FEEs.

The fee for Entrance Examination is 10s. 6d.

The fee for the complete Course is £7 . 7s. per term.

R.A.M. Students, and also those taking the complete Course, may take any single subject at a fee of £1 11 6 each subject.

Non-Students taking only single subjects £2 12 6 each subject.

For entrance form for *the whole course* see last page.

DATES OF TERMS.

Michaelmas Term, 1927.—September 19th to December 10th.
Entrance Examination on or about September 7th.

Lent Term, 1928.—January 9th to March 31st.

Midsummer Term, 1928.—April 30th to July 21st.

The following is a list of the Lectures throughout the Academic year :—

Pianoforte or Stringed Instruments.

Michaelmas Term.	Lent Term.	Midsummer Term.
Pianoforte or Stringed Instruments.	Musical History and Appreciation.	Physiology of the Voice and Phonetics.*
Psychology.	Rhythm and the Physical Basis of Sound.	Aural Training.* Class Singing.*
Aural Training.	Five Demonstration Lessons.	Five Demonstration Lessons.

* *Two* of these subjects must be taken.

Singing.

Michaelmas Term.	Lent Term.	Midsummer Term.
Singing.	Musical History and Appreciation.	Physiology of the Voice and Phonetics.
Psychology.	Rhythm and the Physical Basis of Sound.	Aural Training * or Class Singing. †
Poetics.	Five Demonstration Lessons.	Five Demonstration Lessons.

* One of these subjects must be taken.

Elocution.

Michaelmas Term.	Lent Term.	Midsummer Term.
Elocution.	Prosody.	Presentation of Plays and Evolution of Drama.
Psychology.	Rhythm and the Physical Basis of Sound.	Physiology of the Voice and Phonetics.
Poetics.	Five Demonstration Lessons.	Five Demonstration Lessons.

Unless otherwise stated, Ten Lectures per Term will be given in each Subject.

1927—28.

THE
**EXAMINATION FOR THE
SPECIAL DIPLOMA**

IN CONNECTION WITH THE

Teachers' Training Course

OF THE

Royal Academy of Music.

1. The Examination takes place at the Royal Academy of Music, at the end of the Midsummer Term.
2. Only those Students who take the complete Teachers' Training Course during the Academic Year 1927-28 will be eligible to sit for this Examination.
3. The fee for the Examination is Five Guineas.
4. Forms of entry for this Examination, properly filled up, together with the fee of Five Guineas, must be sent so as to reach the Secretary not later than June 1st. No entry will be accepted after this date unless accompanied by an extra fee of Five Shillings, and no late entries can be accepted in any circumstances after June 12th.
5. Any Student who, having entered, fails to attend the Examination at the time appointed will forfeit the fee paid, except in case of serious illness, notified by letter to the Secretary at least three clear days before the time appointed for the Examination, and supported by a medical certificate.
6. Students who pass this Examination will receive a Diploma signed by the Principal, certifying ability in Teaching, with special

reference to their Principal Subject (Pianoforte, Singing, etc.). This Diploma will not be issued to Students under the age of twenty-one, nor to those who are unable to produce evidence of having passed an examination equivalent to matriculation. It will not entitle holders to use any letters after their names (except as stated in paragraph 7).

7. Students who are successful in this Examination, and who are Licentiates of the Academy, or who become Licentiates of the Academy in any of the Principal Subjects, will be entitled to describe themselves "L.R.A.M. (Honours)."

8. This Examination and the L.R.A.M. must in each case refer to the same Principal Subject.

9. Students of the Academy who have gained the Certificate of Merit *with Distinction* in their Principal Subject and the Special Diploma of the Teachers' Training Course, may be recommended by the Committee of Management to the Directors for the distinction of "Associate of the Royal Academy of Music."

10. Candidates who fail in the *vivá voce* (Part II.) will be required to take the *whole examination* again, the full fee being payable, but need not again take the Course.

11. Candidates who succeed in the *vivá voce* (Part II.) will not be required to undertake that portion of the Examination again. If such Candidates fail in the paper work, or any portion thereof, or in Aural Tests, they may attend future examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper, and one guinea for Aural Tests.

Claims for Exemption must be made on the Entry Form.

12. The Committee of Management reserve the right of refusing the entry of any Student without giving any reason for such refusal.

13. Students must accept without question the award of the Examiners, and neither the Principal, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the result communicated. No information other than "Pass" or "Fail" will be given.

N.B.—*The above Regulations apply only to the current Academic Year, 1927-28.*

PART I.

PAPER-WORK.

Candidates whose Principal Study is a *Musical Subject* will work papers on :—

- (a) The General Principles of Teaching.
- (b) The History of Music from 1600 A.D. to the present day.
- *(c) Elementary Harmony, embracing Triads, Dominant 7ths and 9ths, Passing notes, Suspensions and Appoggiaturas.

* This may include the harmonization in 3 or 4 parts of a melody and a Figured or Unfigured Bass, the adding of a second melodic part to one already given, and the writing of part or the whole of a melody not exceeding eight bars in length.

Candidates whose Principal Study is *Elocution* will work papers on :—

- (a) The General Principles of Teaching.
- (b) The History of English Literature from 1550–1650.
- (c) Technique of Elocution ; Prosody ; Poetics.

Three hours will be allowed for each paper.

These papers may include the writing of a short Essay on some relevant subject.

PART II.

VIV[^]A VOCE.

Candidates taking a *Musical Subject* will be required :—

- (a) To play or sing a piece of their own selection illustrating their ability in performance.*
- (b) To give a Demonstration Lesson on a Test piece supplied to them half an hour before the Examination.
- (c) To answer questions arising out of the lesson on :—
 - (1) Technique and Interpretation.
 - (2) Principles of Teaching.
 - (3) Repertoire.
- †(d) To undergo an examination on Aural Tests (see Syllabus of Licentiate Examination, 1927–28, p. 7, paragraph 18).

Candidates taking *Elocution* as Principal Study will be required :—

- (a) To recite a piece of their own selection illustrating their ability in performance.
- (b) To give a Demonstration Lesson on a Test piece supplied to them half an hour before the Examination.
- (c) To answer questions arising out of the lesson on—
 - (1) Technique and Interpretation.
 - (2) Principles of Teaching.
 - (3) Repertoire.

* Examiners may hear the whole or only parts of any prepared piece.

† Candidates who hold the Diploma of L.R.A.M. will be exempt from the Aural Tests.

SYNOPSIS OF LECTURE-LESSONS.

I. Psychology in its Application to the Teaching of Music and other subjects.

General analysis of the Mind ; its sub-divisions and their relationships—The Musical Gift in particular ; its diagnosis and development—The Psychology of Reading and the analysis of mental effort—Laws of Attention, Interest and Memory, and their application—Principles of Practice—Distribution of practice and the Curriculum in relation to the Teacher of Music.

II. Lecture-Lessons in Pianoforte Teaching.

Teaching the rudiments of playing to the child and adult—Teaching Attention and the special forms of Ear Training as required in playing—Teaching the analysis of Shape, Rhythm, Phrasing and Technique—Teaching the laws of Technique and Interpretation—Instruction in Memorising and conquest of self-consciousness—Teaching Fingering—Use of Ornaments—Technique of Pedalling—Sight Playing—Selection and grading of teaching material—Experimental Teaching, throughout, by the Classes, and diagnosis and correction by them of causes of faults, and their cure, and of special problems of teaching under the Lecturer's supervision.

III. Voice-Culture, School Class-Singing and Conducting.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing—Faults in Voice Production and how to correct them—Principal attributes of pure Vocal Tone and how to acquire them—Causes of and cure for Flat and Sharp Singing—English Phonetics, Diction, Elocutional Phrasing—Expression as illustrating Light and Shade, Rhythm and Mood—How to treat "Pitch Deafness"—"Break of Voice"—Pitching Keys from the Tuning Fork—The Memorising of Metronomic Rates—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs and Part-Songs for all grades of School Pupils.

Lessons by students to classes of children under the supervision of the Lecturer.

IV. Aural Training and Sight-Singing.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation and with the Keyboard—The Teaching of Sight-Singing and

Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and “Nuance”—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from an harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Criticism Lessons by the Student-Teachers under supervision.

V. Musical Appreciation.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the “Appreciative” study of music—Its intimate connection with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the teacher to know much music, and to be able to illustrate well at the pianoforte—The attainments and qualifications of the Teacher.

Lessons by the Student-Teachers under the supervision of the Lecturer.

VI. Teaching of Bowed and other Stringed Instruments.

Violin.—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various Nationalities, and exercises giving general principles as to their selection and grading—Brief analyses of the works of the most important composers for the Violin.

Violoncello.—Method of holding the Violoncello and Bow from anatomical, health, and practical points of view—Production of Tone—Action of both hands and arms—Intonation (general rules for) in relation to likely faults of the fingers of left hand, both in “Neck” and “Thumb” positions—Method of obtaining variety of tone power—Hints on the general fitting of the instrument, viz., place of Bridge—Height of Strings from the Fingerboard, and the Fingerboard from the body of the Instrument, etc.—Portamento—Left-hand Pizzicato in connection with clearness and articulation in rapid passages—Analysis of a few standard works in connection with the “directions” which a teacher should impart to a pupil, including a Study, a Sonata and a Concerto—Interpretation.

VII. Lecture Lessons in the Teaching of Singing.

Organs employed in Singing—The art of breathing—Formation of the Voice—Classification and compass of Voices—Power—Flexibility—

Attack — Intonation — Tone colour — Rhythm — Time — Accent — Phrasing; How to give a lesson in breathing—How to teach the correct use of the Registers—How to arrange the daily practice of beginners—How to correct the ordinary faults of beginners; Diction and Expression — Recitative — Suggestions as to choice of Studies and Songs for beginners and their treatment—Ideals in Teaching; Ornaments—Various Styles of Works, Oratorio, Opera, etc.—Interpretation —Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

VIII. Lecture-Lessons in Organ Teaching.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the foregoing Lecture-Lessons for demonstration purposes.

IX. Lecture-Lessons in the Teaching of Elocution.

SYLLABUS OF LECTURE-LESSONS.

1. Technique of Elocution.

Articulation, Enunciation and Pronunciation—The Study of Inflection, Emphasis and Pause as a means of Expression—Treatment of Inversion, Parenthesis, Refrain, Rhyme, Rhythm and Phrasing—Interpretation—Cultivation of the Imagination—Treatment of Lyrical, Dramatic, Narrative and Character Poetry—Facial Expression, Gesture and Poise—The difference in teaching large and small classes—Curative work, etc.

2. Prosody.

Anglo-Saxon Verse—Norman Conquest—Fourteener—Chaucer—The Octosyllable—Ballad and Romance Metres—The Decasyllable—The Great Stanza Forms—Spenser—The Sonnet—Blank Verse—Shakespeare—Milton—The Heroic Couplet—Artificial Forms—Classical Metres.

3. Presentation of Plays in Schools and Evolution of the Drama.

How to present plays and scenes simply and inexpensively.

(a) *Greek and Roman Drama*.—Æschylus, Sophocles, Euripides, Aristophanes—Terence, Seneca, Plautus, etc.

(b) Miracles, moralities, masques, etc.—The Elizabethans, Shakespeare and his contemporaries—The Apron stage and Proscenium stage—Goldsmith and Sheridan.

(c) The continental stage, old and new—Modern plays and authors—Barrie, Galsworthy, Henry Arthur Jones, Pinero, Shaw, etc.

X. Lectures on Poetics.

(a) What is poetry?—The poet and the reader—Composition and appreciation—Confusions of definition.

(b) Poetry as imitation—As expression—Aural, visual, intellectual.

(c) True and false form in poetry—Rhythm—Prosody—Diction—Kinds—Figures and ornaments—Heresies—Prose-poetry—Verslibre.

(d) History of Poetics—Plato, Aristotle, Dante—Renaissance—Eighteenth century—Romantics—Modern.

(e) Parallels and contrasts with music and other arts—Composition, interpretation and appreciation—Medium—Rhythm—Form—Translations (*e.g.*, poetry to music and *vice versa*) and reflections—The æsthetic bases—The material bases—Personality.

Lectures on Physiology of the Voice and Phonetics, also on Rhythm and the Physical Basis of Sound.

ADDITIONAL SUBJECTS.

*1.—*Theory and Practice of Conducting, etc.* Fridays at 10 a.m. (ERNEST READ, F.R.A.M.).

*2.—*Orchestral Analysis and Technique.* Tuesdays at 4 p.m. (WILLIAM WALLACE, F.R.A.M.).

*3.—*Choral Practices.* Tuesdays at 5.30 p.m., and Wednesdays at 4 p.m. (ERNEST READ, F.R.A.M.).

*4.—*Choir-Training Class.* Mondays at 12.15 p.m. (STANLEY MARCHANT, Mus. D., F.R.A.M.).

* *These Lectures may be attended by Members of the Teachers' Training Course without payment of any extra fee.*

The Authorities of the Royal Academy of Music reserve the right to refuse any entry for the examination, and to change or add to the above regulations from time to time as may be found desirable.

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ROYAL ACADEMY OF MUSIC.

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Certificates gained—

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(b) Musical Education.....

Name and address of Referee for character and respectability, in case
the Applicant is not previously known to the Principal—
.....
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Signature of Applicant if over age, or of Parent or Guardian if under
age—
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To the Secretary,
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York Gate, Marylebone Road, London, N.W. 1.

N.B.—The Fee for the Entrance Examination is Ten Shillings and
Sixpence; a remittance for that amount must accompany this Form,
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